

Music Theatre Warwick- taking musical theatre
from the University of Warwick to the
Edinburgh Festival Fringe 2014

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Project dates: April 2014-August 2014
Performance dates: 30th July- 25th August 2014

Prepared for the Lord Rootes Memorial
Fund Trustees in partial fulfilment of the
conditions of receipt of an LRMF Award.

Report date: November 2014

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Overview

With the support of the Lord Rootes Memorial Fund, I was able to take 22 University of Warwick students to perform, produce and market for an entire month at the Edinburgh Festival Fringe with Music Theatre Warwick.

The project changed in many ways since its original submission to the Lord Rootes Memorial Fund trustees due to both a number of opportunities and difficulties which came our way, but as a consequence of the money granted to Music Theatre Warwick by the Lord Rootes Memorial Fund, the society has been able to enter two arts festivals this year, on a national and international scale, which would otherwise has been inaccessible to us.

The show performed at the Edinburgh Festival Fringe itself, The Improv Musical, was so well-received due to the hard work and dedication of both cast and crew that the show performed to an average audience of 120 (peaking at 175), smashing a Fringe average of 38. The show also received 4* reviews from a number of well-regarded Edinburgh Fringe publications.



Some of our cast and crew outside our venue, C venues, Edinburgh.

Explaining changes made from the original proposal

In my initial proposal I set out the objective of this project to be to take a “more expensive, professionally-written piece of musical theatre to the Edinburgh”, but that if the cost of taking a professionally-written musical were not viable, our improvised musical troupe within our society could be developed and taken to Edinburgh.

Taking a professionally-written piece to Edinburgh would be, as I had explained, a very expensive endeavour, not least due to the cost of performance rights. After getting receiving firm quotes upon which I intended to book venues I discovered that the cost of venue hire for a full-length musical of 2.5 hours would exceed estimations in my original budget (estimated at £7,500). Additionally, and more importantly, after speaking to more Fringe venues in detail about my proposal, many were of the opinion festival-goers generally are keen to see as many different shows at the Fringe as possible and thus are less keen to see such a long show- such as a professionally written musical.

All this time I was very conscious not to embark on an endeavour which might have emptied Music Theatre Warwick's coffers, leaving future generations of members in difficulties if the show had not sold many tickets.

The decision on how best to invest our society's money and the grants we had received to give the best opportunities for our society members was, in the end, made very easily due an exciting opportunity our society was given to perform, having been nominated, at the National Student Drama Festival. This was an opportunity to re-perform our recent production of 'RENT', which we had performed in the Warwick Arts Centre Studio Theatre, and receive national recognition at this highly prestigious industry festival.

The cost to the society of transporting our show to the National Student Drama Festival in Scarborough was estimated at £3800. Consequently, we made a decision as an Executive Committee that the best way to maximise the opportunities available to our members would be to enter both the National Student Drama Festival and Edinburgh Festival Fringe, despite the fact that in order to afford to enter both festivals we would have to abandon plans to take a professionally-written musical to the Edinburgh Fringe and instead take our improvisation troupe. The Lord Rootes Memorial Fund award would still be spent exclusively on our Edinburgh project, but some of our other society funds would be diverted to help pay for our entry into the National Student Drama Festival.

As it turns out, and as you will later see, The Improv Musical, our Edinburgh show, was financially very successful. Based on this financial success, perhaps in hindsight we could have afforded to have taken a larger professionally written show to the Fringe after all, however, discussions with other companies in Edinburgh leads me to think that a larger show would not indeed have sold as many tickets and thus not have been so successful. Consequently, I am pleased we made the decisions we did both.

I am hugely grateful to the Lord Rootes Memorial Fund trustees for their flexibility in allowing me to amend my proposal and for their trust in me that I would use the money you granted us to maximise opportunities for cast and crew of both shows.

The Improv Musical- About the show

Once I had sought the approval of our grantors, plans very swiftly took shape for our Edinburgh Fringe debut, The Improv Musical.

The premise of the show is simple- improvised musical mayhem that will leave you roaring with laughter. The audience create the story, characters, scenario and even the song titles. Every show is different.

The Improv Musical troupe has been a part of Music Theatre Warwick for 3 years, with 25 different performers as students have graduated and new members have successfully auditioned. The troupe has also held bi-weekly workshops for the past eighteen months allowing non-troupe members the opportunity to get involved and learn the craft, giving them a better chance of success at our regular auditions. In total the troupe has performed in the Warwick Arts Centre Studio, 9 times during Warwick Student Arts Festival (free tickets), and on 3 occasions to paying audiences- selling out every single show.

The show demonstrates great skill and talent, and creates a lot of laughs at Warwick- we hoped we could recreate this success at the Edinburgh Festival Fringe.

Before our society chose The Improv Musical as our Edinburgh production, the troupe consisted of 10 performers who had previously auditioned, a host and a pianist. Once everything was decided we wanted to open the opportunity to everyone at Warwick, not only our existing cast. We opened up skills sessions where any member of the Warwick community of actors could come along and learn how to improvise a musical. This was followed by 55 auditions from whom 15 performers and 2 pianists were selected. Only 6 performers would perform in each Edinburgh show, but this gave us a brilliantly useful flexibility to allow members to spend anything from 1 to 4 weeks at the Edinburgh Fringe and still have a fantastic opportunity to perform. This also kept the improvised nature of our show fresh and new in every single performance.

Rehearsals began in May in rehearsal spaces across campus and the new troupe were given three opportunities to perform at the Warwick Student Arts Festival in order to be comfortable improvising outside of the rehearsal room and in front of audiences. Rehearsals took place most intensely in late July, in the two weeks prior to our performances in Edinburgh.



The Improv Musical publicity photo from June 2014

Performances

We performed, in total, 26 shows. The cast performed musicals of every type about any theme you can imagine. From Harry Potter, to Jeremy Kyle, a prison, sweetshop, Irn Bru factory, cheese sellers in the Vatican, a toy box, a convent and a cruise ship. Our audiences served well with hugely creative ideas which were totally different to anything we had previously experience at university. We also found ourselves performing to a younger audience than we had initially anticipated with many under 16 year olds watching our shows and this tested our performers to create humour for both young and old.

Of course, some shows were more successful than others- they were funnier, or more coherent, had catchier songs or were more succinct. We were, however, very critical of our own performances- we held a debrief following every show for half an hour to assess its strengths and weaknesses and improve in future but without dwelling on mistakes.

Some of our cast members stayed for the whole month, whilst others stayed for only a week and performed all of their allocated performances consecutively. The improvement in many was massive and for some there was a significant boost in confidence as the shows went on- some of our cast had only been improvising, which is unlike any other skill they have previously developed in plays and musicals, for three months and had previously only performed once in The Improv Musical in front of an audience.



Joseph Henshaw & Zoe Tavares during one of our early performances

Behind the scenes- the logistics

The Improv Musical may only have had a budget of £5000, but the size of the task was mammoth. Consequently I took on an Assistant Producer, Alexa Tamsett, a second-year English student to assist me as Producer. Alexa's input was enormous because it was frequently necessary for us to split up and tackle different issues that were occurring. Furthermore, now that I have graduated it is really brilliant to know that a current student at the university has the knowledge of how to take a show to the Fringe so that this can be replicated in future.

Between us we organised and dealt with issues arising from all of the below:

- Finding a venue, agreeing the cost of hire and ensuring it fulfilled all of the technical requirements of our show
- Finding affordable accommodation for our cast, crew and team of 22, agreeing the cost and signing the contract.
- Keeping the budget for the production
- Ensuring that each cast member paid for accommodation proportionate to the number of nights they stayed at our accommodation
- Making orders, agreeing prices and approving designs of all marketing materials including t-shirts, jumpers, magazine adverts, outdoor adverts, posters, flyers, bags, printed stickers with our reviews on
- Obtaining insurance for our production and technical equipment
- Transport of our piano by courier to and from our theatre in Edinburgh
- Attending marketing advice sessions provided by the Fringe Society
- Organising entry into the official Edinburgh Fringe programme including images, blurbs, websites and social media accounts.

Behind the scenes- marketing

The key to our success at the Edinburgh Fringe was due to the hard work of our cast, crew and marketing team in flyer-ing whilst in Edinburgh, and also, significantly, due to our fantastic, eye-catching publicity.

We appointed a team of five to design and produce the marketing campaign for our run at Fringe. Alex Powell designed striking images including a cymbal-banging monkey toy which became synonymous with our production. We also used social media extensively, sending messages to the many other shows which we saw in order to encourage the performers to come and see our show in return.

Our marketing team, headed by Giulia Boggiano and Joseph Henshaw and assisted by Abbie Button and Fiona Farnsworth, also made contact with a number of newspaper and online publications in order to obtain reviews for our production. Consequently we received a number of 4* reviews which boosted audience numbers and also, importantly, the morale of the team.

The number of reviews we received overall was, perhaps, slightly disappointing. Although we were reviewed by many of the best Fringe-specific publications, we had little interest from the bigger national newspapers. In future, I think we would try to identify a clearer unique selling point as we feel we may have been lost amongst a crowd of other improvised musicals also performing in Edinburgh.

Though the number of other improvised musicals at the Fringe may have diluted the attention we received by newspapers, this was certainly not our experience when advertising to ticket-buyers on the streets of Edinburgh.

Selling tickets

Thanks to the generosity of the Lord Rootes Memorial Fund, as well as Music Theatre Warwick and our other sponsors, we were not under pressure to sell a high number of tickets, allowing us to enjoy the festival without this pressure. That is not to say that we did not work extremely hard selling tickets- all cast and crew member spent at least 1 hour a day in rehearsals and an average of 3-4 hours a day flyering. Additionally, we held street performances every other day for an hour. These street performances were our opportunity to demonstrate our talent to large groups of passers-by and encourage them to see our show. The focus of our sales was not on profit, but on getting people on seats so that we could enjoy performing to large audiences. Consequently we discounted our ticket prices wherever possible to attract audiences. All tickets sold for £3.50-£10.00, averaging £6.38 a ticket.

I cannot begin to sing the praises of the cast and crew who worked tirelessly to advertise our show. Of course it was in their interest to sell tickets so that they could perform to full houses, but however determined you may be, it is very difficult, when amongst so many other shows, to go out day after day to compete for audiences.

We sold an average of 87 tickets per night with an additional 33 watching our show for free each evening (all other performers performing shows in the same venue as us were allowed to see all other shows in our venue for free, a luxury we also enjoyed!). I cannot emphasise strongly enough how great an achievement these audience numbers are- 2246 tickets were sold to paying audience members of our show, with 3317 people watching our show in total. The average show at the Edinburgh Fringe sells 45 tickets per show- and this average includes all the professional comedians and theatre companies also in attendance.



Laura Bird flyering passers by

Problems faced

I can honestly say that we faced very few problems in the course of our production and where issues occurred the vast majority were solved without a problem by our cast, crew or venue. A few problems faced are noted here.

Blank t-shirts with two days until opening night

The day after we arrived in Edinburgh our 'The Improv Musical' branded t-shirts arrived unbranded. There was, in truth, very little we could do. As a result, our first couple of days flyering took place without our branded merchandise but we simply focused our efforts elsewhere- posters. It seemed that we had arrived a day or two earlier than most our casts, but it meant that we could cover the city in our posters and ensure that everyone recognised our logo from the start. We made the best of a bad lot until our merchandise arrived- and in fact this focus on placing posters may have been very beneficial.

Selling tickets- Day 1

Our first day selling tickets was tough. The Fringe had barely begun and very few visitors had arrived yet. As already mentioned, we were not focused on profit, however I really wanted the cast to enjoy their first show and not to begin our run of shows with a small audience which could have really hit morale. As a result, I went to our venue to seek advice early on so that we could act fast. The result was an idea to distribute 50 free tickets to our show to members of the public so that we could enjoy our first show and encourage a large audience to spread the word about our show. This really helped us- it resulted in an audience size of 90 (58 free seats, 32 sold), giving our cast the chance to really enjoy our opening night and also to get people talking about our show. Additionally, at the end of every single performance we asked our audiences to go on Twitter and tweet us, letting their friends and followers know about their opinions on our show and encourage them to come and see our show too.

Show de-briefs

In order to continue to produce high quality shows, after each performance we would meet for half an hour to discuss the evenings show and highlight positives and negatives and give constructive feedback. These were always useful, however, halfway through the run of shows they started to become highly critical and pedantic as the number of mistakes made in each performance reduced. Consequently the director and I met with the cast during rehearsals one morning to remind the cast of the really positive reactions we were receiving from audiences and to explain that we would be limiting our debriefs to 15 minutes to ensure that feedback was limited to broad notes rather than pedantic points because in fact our audiences were really enjoying our performances and many fewer mistakes were being made than during our first few performances. This prevented our debriefs from overshadowing the fantastic audience reactions we were receiving.

Financial notes

In the appendices of this report can be found our financial report for this project. The financial information has been broken down into 3 sections.

The first, the estimated budget, is the budget initially submitted to the Lord Rootes Memorial Fund trustees- reflecting the estimated cost of the initially submitted, larger cost project.

The second, the actual budget before sales, shows the actual cost of our production and actual society funds and income from fundraising, but does not include the sales made- thus highlighting the fact that we reduced the society's balance to £500 before heading to the Fringe. I have not included a breakdown of our estimated budget for The Improv Musical would have been, though it was £5000 overall, since our actual budget so closely matched this. Instead, I have annotated the budget to indicate the small number of surprise costs so that this might be useful for any person who might produce a show for the Edinburgh Fringe in future.

The third budget, found underneath the actual budget before sales, lists we received from our sales, and the outgoings for the payment of the cast rent. Neither of these had been considered in our original budget since we could not predict how good our sales would be. The society took the decision to pay for the cast accommodation, though we had never anticipated that we would be able to afford to do this, as it was felt only fair as a consequence of the hard work and money the cast had invested in travelling and living in Edinburgh for a month, performing and marketing the show, that the society should not profit wholly from this.



The Improv Musical cast performing a street performance on the Royal Mile, Edinburgh

The legacy of The Improv Musical

As a consequence of the financial success of The Improv Musical, in 2013-14 Music Theatre Warwick was able to perform an amazing run of Sweeney Todd in the Warwick Arts Centre, compete at the National Student Drama Festival and perform at the Edinburgh Festival Fringe, and even come out in a slightly better financial position. Using these funds, plans are already under way for the society to send a new troupe of The Improv Musical to Edinburgh in 2015. The society will use the same troupe name and show title as well as the same imagery so that they can build upon the reputation we have now begun to build at the Edinburgh Fringe. Music Theatre Warwick will now be able to fund both the production costs and accommodation of an Edinburgh Fringe performance each year, whilst generating enough revenue to fund the project the following year.

What did we gain?

Edinburgh was an amazing experience for me, having never been before, it was incredible to be able to go and perform with my peers at a world-renowned festival. Without the university's funding that would simply not have been possible. It allowed 20+ Warwick students to showcase our talent on a national level, representing the talent within our university, and the show succeeded beyond our wildest expectations. I have gained experiences I shall never forget, made friends for life and gained confidence within myself - all of which I will carry forward with me into the future.

Siobhan Brennan, Cast Member

There is no better time to take a show to the Edinburgh Fringe than while at university, however without the funding we received I am sure that I would never have had the opportunity to go. Not only did I get to perform but I was able to watch and learn from so many other amazing performers at the festival. As Marketing Manager, without the financial support of the University we would not have been able to afford to advertise our show anywhere near as heavily and sell as many tickets as we did. My experience of the Edinburgh Fringe is a month I will never forget.

Giulia Boggiano, Marketing Manager & Cast Member

Going to Edinburgh with The Improv Musical has to be one of the best experiences of my life. Being the director of the cast, but also a performer with them and a housemate over the month tested and broadened my diplomacy skills to ensure every single member of the troupe had the most enjoyable experience, which I believe they did. The opportunity allowed us to meet people from a wide variety of other groups, including both other amateur and professional improvisation troupes. This gave us the chance to not only discuss how we all approach the craft and teach each other new ideas, but allowed us to network with the professionals in the business, namely Showstoppers – the London based professional improvised musical group. It is our hope to keep in touch with this group and meet up with them more formally upon their next show at the Arts Centre (they play there once a year) and hopefully set up a stronger connection with the professionals out there doing what we took to Edinburgh as a hobby. There are a million reasons why the Edinburgh experience was unparalleled to anything else I have done in my life, too many to list. The festival is such a unique event and I am certainly richer – experientially – for the chance to have gone.

Andrew King, Director & Cast Member

I cannot begin to thank the Lord Rootes Memorial Fund enough for its award to Music Theatre Warwick. The money we received made an endeavour we never thought possible, possible. Not only that but we managed to achieve huge success and have an amazing experience never again replicable for me personally. Most importantly though, the society will be able to return to the Edinburgh Fringe and give future students this opportunity.

Matthew Gill, Producer

Broadway Baby Review- The Improv Musical



by [Lyndsey Bakewell](#) on 13th August 2014

The students from Music Theatre Warwick join a hoard of performers hoping to entertain at the Fringe with an improvised musical. With there being more than one group to choose from, it's important that the show goes off with a bang and this one certainly did.

For their first time at the fringe, Music Theatre Warwick's performance showcased a lot of talent.

Opening the show was the charismatic producer Matthew Gill. Gill must be commended for his work with the audience as he drew out our daft and outlandish responses. He worked well with our suggestions and made sure we all got our say. His enthusiasm was contagious and certainly got us all joining in and cheering along.

For this particular show the location was a convent, the characters vampires and Mary Queen of Scots and a title of Nun the Wiser. The decisions made by the audience gave the main cast some key themes to work from, religion and drinking blood being some of them.

The cast as a whole were very good. It can't be easy generating tunes and lyrics whilst standing in front of a live audience but this group handled the demand well. Although there were some stronger voices in the group, all members could certainly sing and generate harmonies without warning. The show occupies a reasonably large space at C and therefore occasionally some of the sound was lost, for the most part though the group performed with clarity and bags of enthusiasm.

A special mention must go to Joseph Henshaw and AJ King for their comedy duo representation of vampires. From their wonderful voices through to their hilarious dance routines, these two actors gave their all to the performance, resulting in a room full of raucously laughing people who definitely felt the value of their ticket.

Generally improvised musicals are aimed at adults so I was a little unsure what to expect when I heard that this show was PG rated. Due to the unpredictable nature of audience members I wondered if they would be censored. There was one child as part of the audience and at one point I felt this show was heading slightly in the wrong direction when suggestions of toilets and sausage factories were received. It is very hard to pitch a show for both adults and children alike but I would like to commend this group for their inclusion of the little girl. Although she only asked for the show to be darker, the group made sure they spoke directly to her, included her idea and made sure she felt as much a part of the experience as everyone else.

For their first time at the fringe, Music Theatre Warwick's performance showcased a lot of talent. As with all new shows and companies it takes time to build confidence and a completely slick performance, although there were a few dips in performance I think in time this company will only get better.

By [Lyndsey Bakewell](#) [LyndseyBakewell](#)

Lyndsey is a PhD student at Loughborough University studying the history of spectacular theatrical effects. She has been a performer since the age of 16, performing at the Edinburgh Fringe for 8 years. She has a passion for finding and reviewing experimental theatre which makes the most of what the stage has to offer.

EdFringeReview.com- The Improv Musical



It's easy to be sceptical about how good an 'Improv Musical' could be. Cheesy songs. Without preparation. Awkward you might think. But it surpassed expectations in an impressive and hilarious way. The audience was given jurisdiction to choose the title, location and characters. So this was ours:

Title: Where Wigs can fly

Location: Wig Factory on the moon

Characters: Backpacker, Flying Astronaut Pig

If you were them you'd probably be bricking it. But the musical maintained a story-line, and some ridiculous and ludicrous wit.

The first song was entitled 'Wiggy Piggy' and was sung by Jim Burrows - an endearing guy with a big white afro - Siobhan Brennan, a nice looking blonde girl. They immediately made the crowd giggle with explanations of how wigs were a 'serious business' and a 'noble profession.' The show often bordered on ludicrous (in a good way), with wigs being filled with bees that could walk 'or fly' across the catwalk. Extrapolations such as honeybooboo came from these lines.

It has to be said that Jim Burrows almost carried the show, coming up with many of these one-liners almost on the spot. His catwalk in the improvised song 'That's how you model' also proved unbearably funny, as he almost clawed and frog-danced across the stage.

Joseph Henshaw, played the posh gap-yah stereotype, Tarquin, (which presumably he plays in most performances) very well. His Daddy apparently 'owns' the moon and he's on his third gap yah because 'apparently Universities don't accept bribes anymore.' He suited the character and made it work with the moon, wig and pig themes seamlessly. An impressive feat.

Even when asked to perform gospel music, the cast and pianist rose to the challenge, expressing words like 'Preach it' and 'Oh Lord' in between wig and pig mutterings, with maintained passion. This got a great audience reaction and participation. It was humour that all ages could appreciate and engage with.

The cast whispered and discussed ideas for the performance at the back of the stage very professionally and intelligently, which may be the reason why it was hard to know which parts were remotely prepared and which weren't because everything ran so seamlessly. Every member of the cast, was on the ball, and kept the show running at a professional pace. A musical that is not remotely predictable, but therein lies its charm.

Amber Roberts

at 12:02 on 11th Aug 2014

Twitter- a small selection of thoughts on The Improv Musical



The Improv Musical retweeted



Sackville Theatre Co @SSTC2014 · Aug 23

@improv_musical absolutely fantastic, so clever, can't believe people can do that on the spot! Definitely worth a see. #EdFringe



3



4



The Improv Musical retweeted



Euan Johnstone @euanjohnstone95 · Aug 20

If you wanna see something incredibly talented and laugh out loud funny, go see the @improv_musical :D amazing eurovision scenario today!



4



3



The Improv Musical retweeted



lowri stokes @Lowrilooks · Aug 20

Just saw @improv_musical so amazing funny and clever! Got the songs stuck in my head love it! Worth seeing! #edfringe x



4



4



The Improv Musical retweeted



Joanna Ellis @joannacellis · Aug 18

If you can, you HAVE to go see @improv_musical at the @edfringe! I honestly can't put into to words how impressive and entertaining it was!



4



7



The Improv Musical retweeted



Ricky J. Freelove @RickyJFreelove · Aug 17

Went to see @improv_musical yesterday and it was genuinely very funny and impressive! A very talented cast #edfringe



5



5



The Improv Musical retweeted



Paul Coffey @paulcoffey1 · Aug 9

Amazing improv musical at the fringe, such talented people from Warwick, best show so far, a must see! @improv_musical #Fringe14



3



5



mtw
music theatre warwick

THE IMPROV MUSICAL



THE SHOW IS IN YOUR HANDS

Cvenue 34
ADAM HOUSE
CHAMBERS STREET
0845 260 1234
www.CtheFestival.com

cvenues vibrant vivacious variety
30 Jul – 25 Aug (not 12)
6.15pm (1hr)
Tickets £7.50 – £9.50
Concessions £5.50 – £7.50
Children £3.50 – £5.50 recommended PG

fringe
Fringe box office 0121 226 0000
online sales www.warfringe.com

The Improv Musical official poster, designed by Alex Powell

Budget

1. Original Budget

<u>Income</u>	
Fundraising	
Current society funds	£1,500.00
Profit from MTW Juniors	£500.00
Profit from Sweeney Todd	£3,000.00
Lord Rootes Memorial Fund	£2,500.00
Fundraising	£1,500.00
Money raised	£9,000.00

<u>Expenditure</u>	
Basics	
Venue hire	£3,000.00
Rehearsal material for 3 months	£265.00
Orchestral material for 4 weeks	£150.00
Logo pack	£100.00
Delivery costs	£100.00
Rights (£125 per performance)	£1,750.00
Fringe Entry Fee	£393.60
Public Liability Insurance	£200.00
Photocopying	£100.00
Total	£6,058.60
Transport hire	
Fuel	£200.00
Van	£400.00
Total	£600.00
Production costs	
Marketing	£500.00
Props	£100.00
Set	£400.00
Hair and Make-up	£50.00
Costume	£200.00
Production costs total	£1,250.00
TOTAL EXPENDITURE	£7,908.60
with contingency (10%)	£8,699.46

2. Actual Budget- before ticket sales and rent

Income		
Fundraising		
Current society funds	£1,500.00	
Profit from MTW Juniors	£520.00	
Profit from Sweeney Todd	£2,700.00	
Lord Rootes Memorial Fund	£2,500.00	
Vice-Chancellor's Office	£1,000.00	
Cost of NSDF performance	-	Total cost £3800. £800 fundraised
	£3,000.00	
Money raised	£5,220.00	

Expenditure		
Basics		
Venue hire	£2,700.00	
Rehearsal material for 3 months	-	Not required
Orchestral material for 4 weeks	-	Not required
Logo pack	-	Not required
Delivery costs	-	Not required
Rights (£125 per performance)	-	Not required
Fringe Entry Fee	£393.60	
Public Liability Insurance	£190.01	
Photocopying/Stationary	£207.31	Higher than anticipated
Total	£3,490.92	
Transport hire		
Fuel	-	
Van	-	
Total	-	
Production costs		
Marketing	£1,120.28	Budget increased
Props	-	No props cost
Set	£177.46	
Hair and Make-up	-	Not required
Costume	-	Cast wore own costume
Production costs total	£1,297.74	
TOTAL EXPENDITURE	£4,788.66	
No ticket sales would leave society with	£431.34	

3. Actual budget- including ticket sales & payment for rent with final total

Income	Amount
Income excluding ticket sales	£5,220.00
Expenditure	-£4,788.66
Ticket sales	£14,339.07
Venue commission	-£4,093.38
Accommodation	-£5,000.00
Total	£5,677.03